TUITION on all Fretted Instruments is given at **54/55, Piccadilly, London, W.1**

PICKINGS

PICKINGS is posted free of charge to any address on request. Ask other players to write to us!

ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 27. AUGUST, SEPTEMBER. 1938.

WHERE CAN OUR INSTRUMENTS BE HEARD?

By EMILE GRIMSHAW.

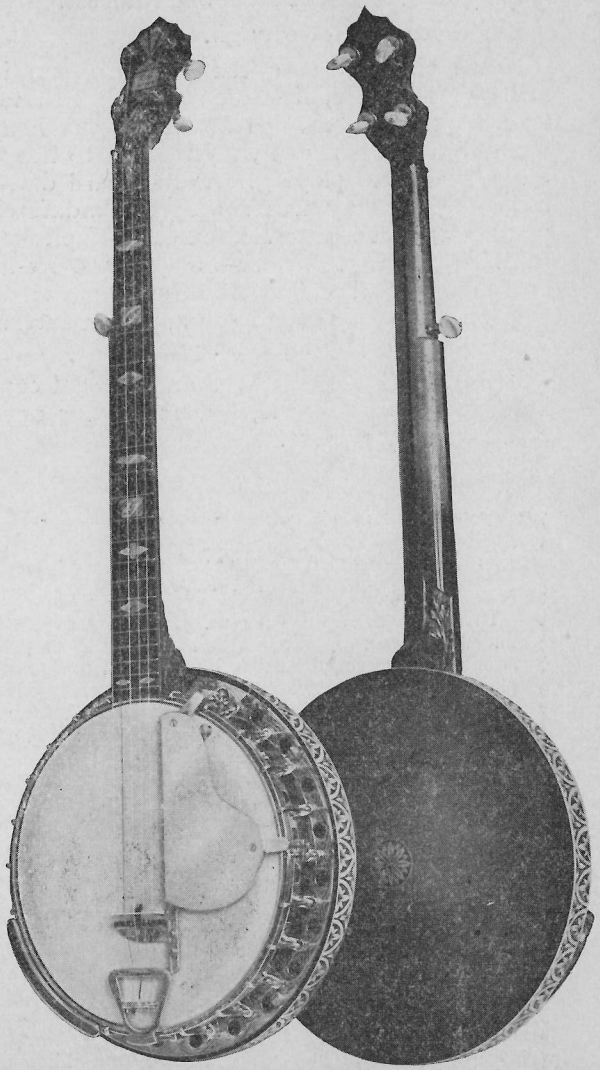
Last year, the winning band at the Blackpool Rally broadcast a programme of banjo, mandolin and guitar music from the North Regional station. The Northerners are to be congratulated on arranging that broadcast; also for their present efforts to arrange for the B.B.C. to enable listeners to hear a selection of items by the winning band at the forthcoming September concerts.

One of the objects of the B. M. and G. Federation should be to make non-players banjo, mandolin and guitar minded, and I cannot think of any better method of doing this than by enabling non-players to hear our instruments well played as often as possible and in an interesting way.

A fine achievement by the Southern Section of the Federation was the grand Saturday night concert at the Central Hall, Westminster, a few years ago. The artists engaged for that night included Olive Groves, Elsie and Doris Waters and Rob Wilton. The many non-players who attended that concert were probably attracted by these famous B.B.C. artists, and I think the audience must also have been highly pleased with the excellent B., M. & G. Band and other fretted-instrument items that were provided that night. The concert was well advertised on every Underground station and the posters alone were a first-rate advertisement for the banjo, mandolin and guitar. Other Federation schemes undoubtedly resulted in greater financial success, but money-making is not the main purpose of a Federation.

We want more and more non-players to hear our instruments well played. We want non-players to realise that more real interest and pleasure is to be obtained from the actual playing of a fretted-instrument than by listening to some other person playing it. The

E.G. "GRAND" BANJOS



HAVE NO EQUAL FOR TONE, VOLUME OR APPEARANCE.

Fitted with the E.G. Finger plate Mute which enables the player to produce a pleasing muted tone by the simple pressure of a small lever.

PRICE 25 GUINEAS

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

present appeal of our Federation is to those who already play. Why not make a strong appeal to the non-players also?

Visitors to London from the provinces and abroad often ask where they can hear good public performers. Almost always there is no satisfactory answer.

Joe Morley, broadcasting with the White Coons, helped considerably to keep the banjo in the minds of listeners. Edward Fairs, Bernard Sheaff and Dick Pepper are doing it in the Kentucky Minstrels, and of course we have Pietro and Troise with his Mandoliers helping to sustain the mandolin interest.

But these are not enough.

If we visit the so-called homes of our instruments abroad, it is also difficult to know where good players can be heard. When I went to Italy last year, I expected to hear a lot of mandolin playing. All I heard during a fortnight's stay was some very indifferent playing at three waterside cafes in Naples and in a gondola at Venice—all very evidently staged as local colour for foreign visitors. One player who noticed my apparent interest wanted me to buy his instrument.

Elsewhere I asked where and when I could hear good mandolinists, but there was never a satisfactory answer.

* * * *

PICKINGS

FROM OTHER PAPERS

Prodigies are still with us, jazz having produced its own. Leonard Feather, writing of an American marvel, describes him as "an amazing child of eleven, who, though he can't yet stretch an octave, plays swell piano and has an extraordinary voice." He further writes: "The son of a Chicago coloured lawyer and a non-musical family, Bobby started playing at three, has never had a lesson, can't read a note of music, can transpose anything into any key instantaneously, has written lyrics and music of several excellent commercial songs, plays classical music and is quite a hand at the Hammond organ. Bobby . . . is something more than a prodigy; he is quite phenomenal . . ."

He sure is—what we want to know is whether the kid's inability to read music is regarded as an asset; whether he can read the stuff he **writes** himself and whether he can transpose anything (**anything,** mind you, includes a few things) which he can't read; but then we **would** ask awkward questions, wouldn't we? Anyway, Feather's name is apt—he certainly tickles **us.**

Musicians' Union Report.

MR. EDWARD FAIRS,
The well-known player and teacher of banjo and guitar. One of the B.B.C. banjoists in the Kentucky Minstrels. Seen above with his E.G. "HARTFORD 12" guitar.

MRS. OLLY AKERMAN,
snapped at the entrance to 54-55, Piccadilly, by her husband, Sigvard Akerman—the composer of "Swinging Strings," and author of an excellent Guitar Tutor in Swedish.

JOCK MORTIMER,
with his "REVELATION" G.5. guitar. Camera men and film artists enjoy a rest.

Don't buy a Guitar until you have heard a "Revelation".

If you were THE WORLD'S BEST GUITARIST what use could it possibly be if you were not heard?
Guitarists who are unheard in dance bands are playing ordinary Guitars, why not play an—

E.G.

"REVELATION"

The only Guitar fitted with a RESONATOR BACK and produce

TWICE the VOLUME with HALF the EFFORT.

The only Guitar fitted with an adjustable bridge that can be raised or lowered at will without the use of metal screws.
A further adjustment for each separate string makes every note in the high positions perfectly true.

Model as illustrated, including black case lined and padded.

16 guineas

12 monthly instalments of £1 10s. 10d.
or 18 „ „ „ £1 1s. 6d.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

MARIO DE PIETRO
at the age of 9.
Wizard of the Mandolin. Again appearing at Isle of Wight during the Summer season.

JIMMIE SMITH'S DANCE TRIO
at Havering Court Swimming Pool near Romford, Essex. A "Revelation" from 2 p.m. to 6.30 on Saturdays, Sundays and Bank Holidays.

The Latest Plectrum-Guitar Solos
each with 2nd Guitar accompt.

HEAVENLY BLUE

GAVOTTE by Bach

SWINGING STRINGS

and of course
don't forget
Show Boat, Everlasting Waltz and Martial Moments.

1/6 each post free cash with order.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

WHEN FIRST READING A NEW SOLO

Place the printed music before you, but a little to the left, so that you can see both the notes and fingerboard clearly and without effort.

Think of the style of the piece; is it a waltz or a march. What does it represent?

Look at the key-signature and note which notes should be played sharp or flat.

How many beats in a bar does the time-signature indicate?

Think of the tempo or speed of the composition.

Take a hasty glance through the entire score before you begin to play.

Decide whether you can read it easily and correctly at the proper **tempo**; otherwise, if you are playing alone, it will be better to be slow and sure at the first attempt.

Remember that the first beat in each bar must be emphasised.

Concentrate the whole of your attention on the solo

Place your instrument in the correct playing position and make a confident start.

* * * *

QUERIES ANSWERED

Fretted-Instrument queries are requested and answered by return post if a stamped, addressed envelope is enclosed. We give below a selection from the replies that have been sent to correspondents since "Pickings" was last issued, believing that they will be of interest to other players.

J.R.—If a string causes a buzzing sound when certain notes are played, the probability is that a loose part of the instrument is vibrating in sympathy. This may be a loose thumb screw or bracket. You may have heard the story of the pianist who worried for several weeks about the jarring of a certain note. His youngest child removed this defect and prevented its recurrence simply by removing the key from the front of the instrument and losing it.

R.G.—As you wish to become a really first-class player it is essential that you should study musical theory and know all that is possible about the history of the instrument you play and its best-known players and composers. All this helps you to understand and appreciate your instrument. You must understand before you can be impressed; and you must be impressed before you can ever hope to impress others.

A New Book of Instruction.

MODERN PLECTRUM-GUITAR PLAYING

by Dick Sadleir.

A rapid method of tuition which embodies the essentials of harmony; development of the left hand; dance band chord styles, extemporisation of hot chord styles; modern vocal accompaniments and original solos by famous radio guitarists.

—— **PRICE 5/-** ——

Post Free if cash accompanies order.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

100 HAWAIIAN GUITAR SOLOS

A book of eighty pages containing most of the best known

STANDARD AIRS AND POPULAR TUNES

arranged for the Hawaiian Guitar.

In addition to the customary musical notation, there are additional lines for fret indication and chord symbols to enable a second player to add an accompaniment.

—— **PRICE 5/-** ——

Post Free if cash accompanies order.

EMILE GRIMSHAW & SON, 54/55 Piccadilly, London, W.1.

THE DEMAND FOR

MARTIAL MOMENTS

IS ENORMOUS.

Arranged for Banjo, Mandolin and Guitar.

—— See Back Page ——

WE PLAY FOR DANCING

By Peter Dixon.

About twelve months ago, I and a few friends formed a little banjo, mandolin and guitar band of eight players, and we have since made occasional appearances with some success at small local concerts.

Ours is a very small town with less than five thousand inhabitants; there is no local dance band, which probably accounts for the many requests that have been made that we should play for dancing.

I had never heard of a combination of banjos and mandolins accepting this sort of engagement, so after giving the matter a considerable amount of thought, we decided that our little band would do better if it left dance rhythms severely alone and continued to play the type of music that our members understood and that our audiences appreciated. Again and again we were asked to play for dancing. Eventually, it was decided that very little harm could be done by trying, so the next things we had to decide were what to play and where to obtain the necessary parts.

We looked around for a piece that had been specially composed for our instruments in fox-trot time, and selected "Here's How." Our leader sent away for the following parts: first and second mandolins; piano accompaniment; first, second and third banjos and guitar accompaniment. All our banjoists were able to play plectrum style and they obtained a lot of good ideas as to how the rhythmic banjo parts should be played by studying the fox-trot strokes which are given in the "Banjo and How to Play it."

One of our players had a metronome and set the weight of the pendulum to the tempo of a famous London broadcasting band. During rehearsals, we played to the definite beat of the metronome and although difficult at first, we soon acquired the knack of maintaining that strict mechanical tempo that is the primary essential of any good dance band.

We added "Speedwell," "Happy-go-Lucky," "Community Medley," "Scotch Broth," "Vodka" and other suitable numbers to our repertoire of fox-trots, and of course waltzes arranged for our instruments were readily obtainable.

When we all felt fairly proficient, the band members asked a few friends to come along one evening. Our dance numbers were such an enormous success that we had no hesitation in accepting the very next suggestion that was made to us that we should provide music for dancing.

There was no possible doubt as to the success of our efforts. We have now added a drummer and the result is better still.

The E.G. "Revelation" Guitar Challenge Cup
Presented to the Northern Section of the British Federation of Banjoists, Mandolinists and Guitarists by Messrs. Emile Grimshaw & Son for annual competition in the Plectrum Guitar Solo Contest.

The Emile Grimshaw Challenge Cup
Presented to the Southern Section of the Federation for the best rendition of an Emile Grimshaw composition or arrangement on the Banjo.

HERE AND THERE

Mr. J. Hendriksen writes from Wallasey: "I received 'Martial Moments.' This is another real winner and I feel sure that this clever arrangement of popular marches will be as enormously successful as its predecessors 'Show Boat' and 'Everlasting Waltz.'"

* * * *

The winner of the finger-style Banjo Contest at the Northern Rally to be held at the Tower Circus, Blackpool, on September 25th will be presented by the Besson Company with a Joe Morley Memorial Banjo. Entrance forms for all contests may now be obtained from the Hon. Secretary: Mr. Walter Taylor, 56, Hathershaw Lane, Oldham. The fee is 1/6 per person each entry; closing date August 13th. The adjudicators, who will collaborate in all contests, will be Messrs. S. Ambler, Terry Usher and Emile Grimshaw.

* * * *

At the forthcoming Southern Rally to be held at The Memorial Hall, Farringdon Street in October next, it has been decided that the time limit for each solo competitor will be three minutes; repeats in the music can therefore be eliminated. A complete syllabus of the various contests can be obtained from the Hon. Secretary: Mr. Leslie Marsh, 72, The Crescent, Tottenham, London, N.15.

* * * *

The Oval B., M. and G. Club holds its meetings every Wednesday evening. South London players who would like to join should write to the Secretary: Miss R. Langmead, 24, Wingmore Road, Herne Hill, S.E.24. Although this club has existed for only nine months many successful appearances have been made at local concerts and garden parties.

* * * *

Petulengro's Gypsy Hussars Band are appearing at the following seaside resorts during the month of August:—

Week commencing Aug. 1st.—Band Pavilion, Felixstowe.
Aug. 7th.—Band Pavilion, Clacton-on-Sea.
Aug. 14th.—West Pier, Brighton.
Aug. 21st.—West Pier, Brighton.
Aug. 28th.—Band Pavilion, Herne Bay.

Miss Moira Agnew plays "Revelation" guitar and Hartford Hawaiian guitar in this band.

VARIETY, QUALITY, VALUE, SERVICE—
ALL SUGGEST THAT YOU
BUY THAT NEW INSTRUMENT FROM:—

EMILE GRIMSHAW & SON,

14 DIFFERENT MODELS OF BANJOS
from 5 to 25 Guineas.

12 DIFFERENT MODELS OF MANDOLINS
from 2 to 18 Guineas.
"Amato" and "Pietro"

16 DIFFERENT MODELS OF "REVELATION"
"Hartford" and "Amato" Guitars
from 3 to 36 Guineas.

ANY INSTRUMENT SENT ON APPROVAL

EASY HIRE PURCHASE TERMS ARRANGED

You can use your present Instrument as part payment :: for a new one ::

EVERY INSTRUMENT FULLY GUARANTEED

Write for a Free 32 Page Illustrated Catalogue.

EMILE GRIMSHAW & SON,
54-55, Piccadilly, London, W.1.

SPECIAL BARGAINS

Every instrument listed on this page is guaranteed to be in good condition and perfect playing order. Any instrument will be sent on approval to any address in this country, and if over 3 guineas in value may be bought by easy monthly payments.

	£	s.	d.
GIBSON L.5 GUITAR, in case. List price over £70	19	19	0
GIBSON L.4 GUITAR, in case. Good condition. Cost £29	11	11	0
REVELATION G.4, in case. Excellent condition	16	16	0
MORENO GUITAR, in case. All modern improvements	2	12	6
SMALL PLECTRUM GUITAR, white fingerplate, in case ...	1	11	6
REVELATION DE LUXE GUITAR, As new, complete in best quality case. Late owner bought Revelation G.5	16	16	0
ARISTONE, 15 gn. model GUITAR, in case, new condition	8	8	0
GIBSON GUITAR, £4/19/6, Kalamazoo, in case	3	0	0
PARAMOUNT GUITAR, Model B, 15-guinea model, as new, in case	10	10	0
HARTFORD GUITAR, late model, in case	6	0	0
E.G. "REVELATION" GUITAR, 16 gn. model, with case	9	9	0
LACOTE & PRATTEN finger style Guitars ... ... each	8	8	0
GUITAR by Jetel	1	10	0
C.E. POPULAR BANJO, 4 string model, fitted with resonator, complete in case, cost £8 ...	4	4	0
HARTFORD 16 gn. TENOR-BANJO and case, new condition ...	7	7	0
WINDSOR TENOR-BANJO, in case	3	3	0
A LARGE SELECTION of FINGER STYLE GUITARS ... from	2	2	0

	£	s.	d.
DE MEGLIO STYLE MANDOLIN, in case	1	5	0
WHIRLE BANJO, 5 strings geared pegs, 20 brackets, flange resonator	4	4	0
DULCETTA ZITHER-BANJO in case	1	10	0
BANJO, 5 strings, 11 inch vellum, metal rim, in case	3	3	0
C.E. BASS-BANJO, 14½ inch vellum, perfect condition, with case ...	6	6	0
MARTIN COLLETTI Hawaiian guitar in case	3	3	0
WINDSOR GUITAR, 'cello model, white binding around fingerboard, body and fingerplate. In new condition with case	5	5	0
HARTFORD 12. Round sound-hole, new condition, with case ...	8	8	0
HARMONY GUITAR. Pearlette fingerboard, canvas case ...	2	2	0
PLECTRUM GUITAR, curved top, adjustable bridge, round sound-hole, in case	2	10	0
RAYMOND & FISCHISSER finger-style guitar, beautiful tone. New crocodile stamped brown case ...	5	5	0
PIANO ACCORDION by Alvari. Quite new. Italian manufacture. 34 Piano keys; 48 Bass; 4 voices in the bass; nacrolaque casing; roller bars mechanism. Complete in latest style shaped fibre case	6	6	0
BANJOLELE, finished in blue and silver		12	6

EMILE GRIMSHAW & SON, 54-55, Piccadilly, London, W.1.

We have received scores of testimonials from delighted players of our new big arrangement

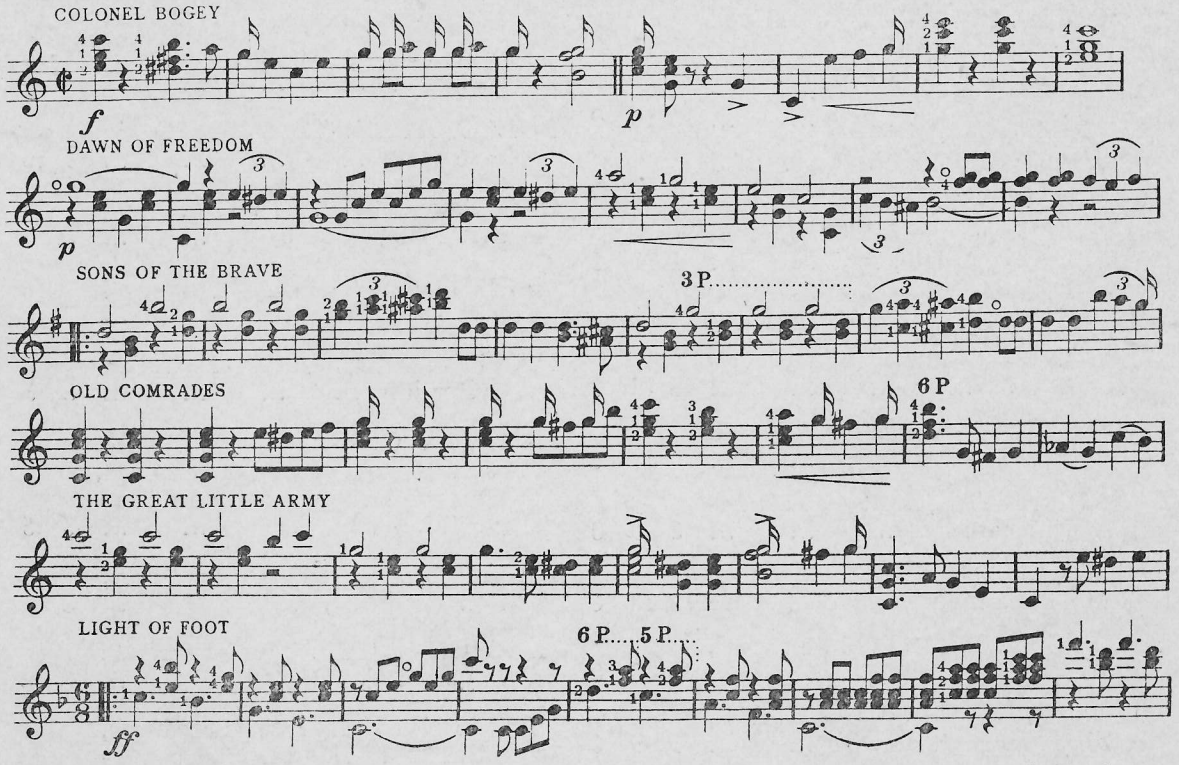
MARTIAL MOMENTS

Mr. L. W. Sheppard, of Woodford Green, Essex, writes:—

"Your new "Martial Moments" is great. I think it is the best one published for years. "Show Boat" is of course a very close second."

THE OPENING BARS OF EACH OF THE SIX CELEBRATED MARCH TUNES THAT ARE INCLUDED IN "MARTIAL MOMENTS" ARE GIVEN BELOW.

Try these over on your Banjo.



EQUALLY GOOD AS A GUITAR SOLO.

Complete for Solo and 2nd Banjos (finger or plectrum) and Piano accompt. 2/6

Complete for Solo and 2nd Mandolins and Piano accompt. 2/6

Complete for Solo and 2nd Guitars and Piano accompt. 2/6

Strikingly effective for B. M. & G. Orchestra.

1st and 2nd Banjos (finger or plectrum) 1/6
1st and 2nd Guitars 1/6
1st and 2nd Mandolins 1/6
Piano Accompaniment 1/-
All Band Parts: 2nd Guitar, 2nd Banjo, 2nd Mandolin, 2nd Tenor-Banjo, 3rd Banjo, Mandola, Bass Banjo and Mandocello, 6d. each.

Drums (M.S.) 2/6 net.

Parts for Drums are also available for SHOW BOAT and EVERLASTING WALTZ.

All Music, Strings, Accessories and Instruments mentioned in this paper are obtainable from:
EMILE GRIMSHAW & SON, 54-55, Piccadilly, London, W.1. 'Phone **Regent 6977.**

Any piece of Music published in this Country can be supplied immediately.
Everything Post Free if Cash accompanies Order.

Printed by W. H. Houldershaw, Ltd., 49, London Road, Southend-on-Sea, and Published by Emile Grimshaw & Son, 54-55, Piccadilly, London, W.1.